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AUTHOR Trott, Maralyn D.
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ABSTRACT

This document is a supplement to TE 499 767, presented in this issue. The contents are similar to the original document, but the supplement expands on the subject of "Course Procedures, Strategies, and Suggested Learning Activities." Resources for the Pupil and Teacher are listed. A Choral Written Test and a True and False Test conclude the document. (LS)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

Music: SUPPLEMENTAL MATERIAL CHORUS, JUNIOR 5612.50

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MUSIC .

SUPPLEMENTAL MATERIAL

CHORUS, JUNIOR

COURSE NUMBER: 5612.50

Written by Maralyn D. Trott

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

TE 499 768

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I. COURSE TITLE

Supplemental Material Chorus, Junior

II. COURSE NUMBER

5612 . 50

III. COURSE DESCRIPTION

A performing organization in which pupils develop increasing performance skills individually and in ensemble with emphasis on stylistic characteristics of the music studied.

IV. COURSE ENROLLMENT GUIDELINES

Pupils may have developed skills needed for specific courses prior to entering a middle, junior or senior high school, and so should be placed in courses appropriate to their development. Consideration needs to be given to pupils' (1) knowledge, (2) performance skills, and(3) motivation for study in determining appropriate placement for instruction.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

1. The pupils will select the title of any familiar melody heard from a list provided.
2. The pupil will aurally identify the performing medium from the following choices: violin, clarinet, piano, trumpet, flute, cello, trombone, recorder, oboe, saxophone, French horn, English horn, and bassoon.
3. The pupil will determine aurally whether an example is in major, minor of chromatic mode.

4. The pupil will determine aurally whether an example contains a complete cadence, an incomplete cadence, or no cadence.
5. Given a staff containing a clef sign, meter signature, bar lines and the initial note, the pupil will complete the notation for pitch and duration from melodic dictation.
6. Given a staff notated example, the pupil will indicate any pitch discrepancies in an example heard.
7. Given a staff notated example, the pupil will indicate any rhythmic discrepancies in an example heard.
8. Given several examples of staff notation, the pupil will select the one matching an example heard.
9. Given a familiar melody in staff notation without a key signature and aided by hearing a performance of the melody exactly as notated, the student will select the needed key signature from a group provided.
10. After hearing a melody performed the student will select from a group provided the proper sequence of letters to describe the form of the melody.
11. Given a staff-notated example the student will selct from a group provided the proper sequence of letters to describe the form of the melody.
12. Given a familiar melody in staff-notation the student will select the title from a list provided.

B. Performance (Singing)

The pupil will demonstrate the following vocal and choral techniques:

1. Posture

   a. Sitting

   b. Standing

2. Breath support

3. Diction

   a. Vowels

      1. pure

      2. diphthong

      3. triphthong

   b. Consonants

4. Blend

   a. Unison

   b. Part singing

5. Sightsinging

   The pupil will perform simple diatonic melodies employing whole, half, quarter, and eighth note and rest values within the basic meters and key signatures.

6. Memorization

   a. Tonal (pitch)

   b. Textural

7. Style of Performance

   a. Legato

   b. Staccato

   c. Sostenuto

   d. Marcato

VI. COURSE CONTENT

A. Development of Performance Skills. (These will receive heavy concentration at first to build range and control sufficiently to do other selections, then continue to develop concurrently with development of musical concepts.)

1. Vocal readiness: Physical

a. Warm-up exercises (breathing and vocalizing)

b. Vocal care and precautions

2. Tone

a. Resonance

b. Balance throughout the individual's vocal range

c. Support

3. Intonation

a. Oral

b. Visual

4. Diction

a. Vowels

1. pure

2. diphthong

3. triphthong

b. Consonants

5. Review of staff notation and musical terms.

B. Find Missing Key Signatures

The pupil will develop awareness of the function of the key signature and skills in notating and singing intervals.

C. Chromatic Scale

The pupil will develop skill in performing, notating,and hearing chromatic passages and scales.

D. Major Scale

The pupil will develop skill in notating, hearing, and performing major scale patterns.

E. Minor Scale

The pupil will develop skill in notating, hearing, and performing natural, harmonic, and melodic scale patterns.

The concept of major-minor key relationship will be stressed.

F. Pentatonic Mode

The pupil will be acquainted with the concept of pentatonic mode and its use in selected melodies.

G. Forms

The pupil will identify and perform two-part, three-part and canonic forms in appropriate literature.

VII. COURSE PROCEDURES, STRATEGIES, AND SUGGESTED LEARNING ACTIVITIES

The information enclosed herein is not meant to be a conclusive program nor mandatory. It is merely to suggest ideas to teachers of what is expected to be taught and methods for achieving these goals.

Ideally, each chorus period will include several types of music, ear-training, and warm-ups which relate to the music being rehearsed. It should also include rehearsal of both familiar and new materials. Every piece of music used should be selected for a specific purpose.

The lesson plans included are not intended to be taught in one class period but rather taught step by step and in conjunction with other materials.

Review of Level Two

Refer to Review of Level Two found in Level Three, A New Introduction to Music Modes and Form, Dr. Howard A. Doolin. (C) 1966 General Words and Music Co., Park Ridge, Illinois. Review 1,2,3,4, and 5 as they are written in Level Two Review. Review 6: students will give the names of these songs and sing them when given key note and starting pitch.

Unit 1. Vocal Readiness

A. Breathing and Posture

Purpose: 1. To teach proper physical readiness for singing. Breathing and posture.

2. To make the singer aware of the importance of readiness.

Procedures: Have students do the following one at a time, checking to see that all are performing properly before going on to the next step.

1. Place feet firmly on floor, weight on balls of feet with "forward feeling". (Sitting as though you were going to stand.) Body straight, chest cage lifted. A continuation of support from the feet and legs through the rest of the body must be maintained.

2. Hold heads high with neck and chin area completely relaxed, tension and strength being in abdominal and intercostal area only, and straight unward in the diaphagmatic area.

3. Breathe as though lifting a heavy weight. "Expand as though you are trying to touch the sides of the room with your ribs, not your head to the ceiling." "Expand to breathe" (paper bag) do not breathe to expand (balloon).

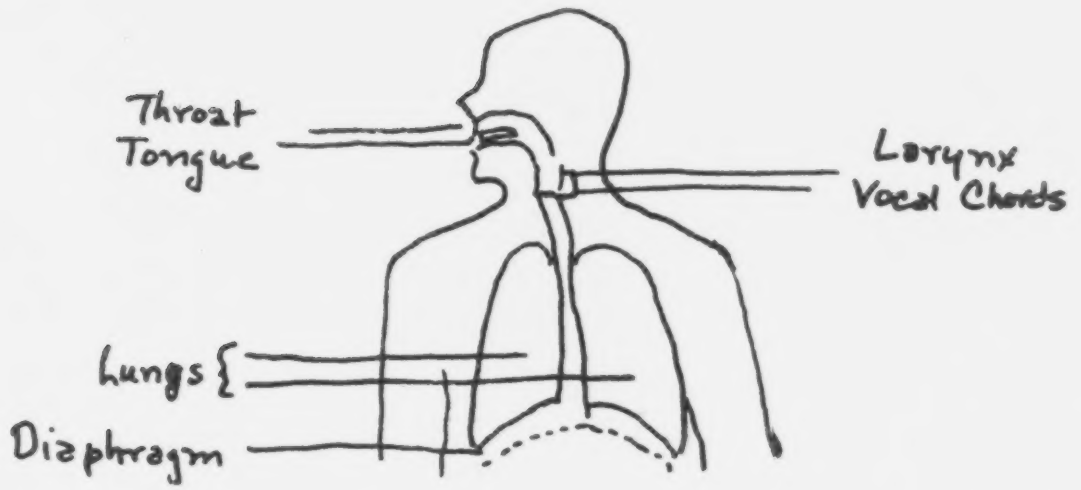
Note: It is very important that correct posture be retained during inhalation and exhalation. Shoulders should not be raised, the chest should not cave in, the abdominal muscles should not collapse. There is an expansion of the lower ribs and the back muscles. Hold the abdominal and intercostal muscles firmly.

4. Explain that the diaphragm which provides firm control of the breath is the large muscle at the bottom of the lungs and just above the stomach. When this muscle is drawn downward, the lungs are expanded and air is drawn deeply into them.

When the stomach muscles are forced upward, the air is pushed out of the lungs and becomes the tone as it passes over the vocal chords.

5. A diagram such as this will give the students a better understanding of the body structure referred to.

THE PARTS OF THE BODY USED IN SINGING



6. Show the film Vocal Music 1-04289 to help the students visualize what happens when they sing.

7. Exercises for breathing.

Exercises are based on the process of voluntary expansion, accompanied by an almost involuntary influx of air.

A. Practice breathing deeply in a reclining position (the chest is not apt to sink.)

B. When standing, weight should be distributed evenly between feet, the spine straight, the rib cage expanded, and the chest comfortably high.

C. Exhale quickly with a "kick" from the mid-region several times in succession, causing expansion (and

thus a breath) as an immediate reaction in order to recover the sudden loss of air. Also, try a fast dog pant.

D. Follow this exercise with the same process performed slowly. This will be more difficult, because the student will be inclined to allow the chest to sink.

E. Breathe vigorously in the following manner: inhale as you bend over, hands extended together, with palms out (stretching the back to an open feeling), exhale as you straighten up and bring the arms out and back (stretching the chest to a high and open feeling).

F. Sing with arms raised, shoulders relaxed, to keep the chest in a high position.

G. Repeat single tones with "hmmmm" to establish vigorous use of the breathing mechanism. Progress to longer sustained tones.

8. These exercises are to be practiced daily until proper posture and breathing are an accepted group routine.

9. Refer to teachers copy, Belwin Chorus Builder, part one, for further exercises, page 44.

B. Vocal Care and Exercises

Purpose: To teach the students proper care of his vocal instrument.

Procedures:

1. Explain to the student that their voices need very special care. Since it is a physical part of the singer himself it follows that body condition and mental health will be reflected

in his performance.

The singer must be in top physical shape if his voice is to function at its best. His diet, amount of rest he gets and proper exercise will directly influence his singing. Excessive smoking, singing out of doors and cheerleading may hurt the voice of a singer. For these reasons "plain living and positive thinking" is a good slogan for the singer to follow in order to maintain the physical and mental health necessary for his instrument to function at maximum efficiency.

2. Explain in detail the singer's instrument. The voice, the most personal of all musical instruments because it originates within the body of the performer, has three parts:

A. The Motor - The breathing apparatus, consisting of ;ungs, ribs, and muscles. The lungs, encased by the ribs, rest upon the muscle called the diaphragm, inflate when the rib cage is expanded.

B. The Vibrator - The vocal cords (or folds), which are two bands of elastic tissue slung between the front and back part of the larynx. They act somewhat like double reeds on the oboe or bassoon. When the cords, under varying conditions of tension, are set in motion by breath passing through, sound is produced.

C. The Cranial Resonator - Consists primarily of the cavities of the larynx, pharynx, mouth, nose, and sinuses. These provide spaces in which air may vibrate in sympathy with the impulses coming from the vocal cords, so the very insignificant volume of tone produced by the vocal cords alone can be amplified to the rich resonant tone of a well-trained voice.

3. Show the film: Your Voice 1-04291, Dade County listing. This will help the students visualize what takes place during the production of vocal tone.

4. Vocal Exercises - Only a few exercises are necessary. Vary them from day to day.

Examples: a. Sustained Tones

b. Scales

c. Arpeggios

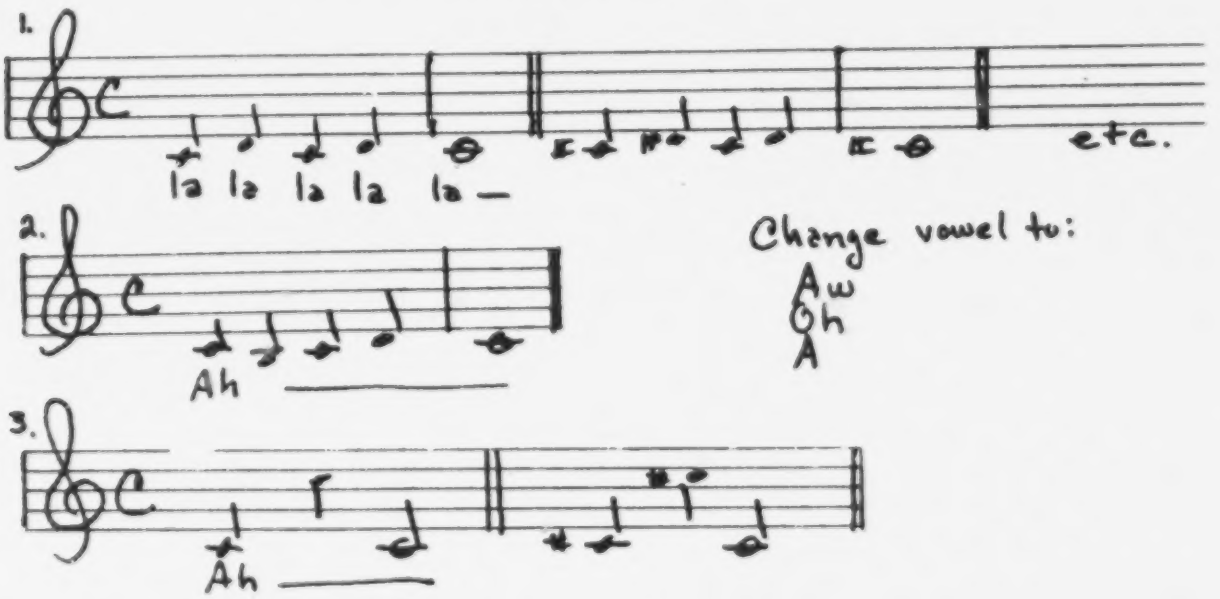
D. Combination of all three

Each exercise should be sung both legato and staccato. Emphasize first the free flow of breath, and second, connection of breath and tone, striving for the best sound each particular voice is able of producing.

Make sure that the singer's breathing apparatus, jaw and mouth are relaxed before warm-ups and vocalises are begun.

A few vocalises are here contained:

Use different vowel sounds. Higher key



Further exercises may be found in the Bowin Chorus Builder.

Unit 2. Tone

Purpose:

1. To give the student an understanding and knowledge of tone with regard to resonance, balance, support and color.

2. To train students to produce a musical tone containing these elements.

Procedure:

1. Lay the foundation for such understanding.

   a. The sound of a chorus is of primary importance.

   b. The secret of good tone color lies in good breathing.

   c. The diaphragm and abdominal muscles provide means of controlling the breath.

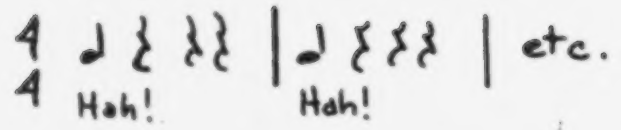
   d. Review breathing exercises in Unit 1 making sure that each student is breathing and supporting the air properly. Other exercises that will be useful are:

      1. Step 1: Fold hands across the stomach, force the stomach outward expanding the diaphragm and breathing inward. (this forces the hands to separate slightly)

         Step 2: Pull the abdominal muscles inward exhaling the breath in a steady stream. (the hands will come together). Do this type of breathing until it feels natural. Distribute the exercise over several says since too much at one time can lead to a dizzy feeling.

      2. Take a deep breath as described above. Release the breath suddenly and with force (like a small explosion of breath) speaking the word "Hah!" as follows:

Moderato



(Anticipate when breath is needed and take it in time)

There are many other such exercises, some of which can be found in the Belwin Chorus Builder .

2. Tone Quality

a. The sound or quality of tone of voice is determined by the vocal cord, (larynx), throat, mouth cavity, tongue and head as discussed in Unit 2.

The breath passes over the vocal cords causing them to vibrate and hence produce tone.

b. The mouth, throat, post-nasal and sinus areas serve as resonators. These give the sound depth and quality, causing them to vibrate,

c. Keep the throat, tongue, mouth and lips relaxed in order to produce a good sound.

Here is a check list of things to watch in producing a good tone:

1. Relaxation of throat and facial muscles.
2. Keep the tongue down in the mouth and relaxed. Avoid a stiff tongue which rises in back of the throat to block the tone.
3. Keep the jaw and mouth relaxed but controlled. A good exercise to relax the jaw is to roll it around and up and down, saying "yah-yah-yah" in a sort of drawl for about ten seconds. Rolling the tongue around in the mouth also relaxes it.

4. Keep the teeth parted from one to two fingers' width to enable the tone to pass through easily.

5. As the sound passes through the mouth, you will feel a "focus", or spot where the tone seems to concentrated. Keep this focus near the front of the teeth or the tip of the tongue.

6. Keep a good posture when singing as discussed in Unit 1.

3. Tone Color - In addition to good quality of sound, the voice can produce sounds of many different colors or shades of sonority.

a. Tone color in the voice is controlled by the register of the sound, where the sounds resonates, the vowel sounds themselves, and by different emotional qualities that words and certain musical phrases can suggest to singers which alter their sound.

b. Vocal registers.

When passages are sung in different registers (from high to low), the focal area of resonance in the voice shifts. If singers become aware of these resonating areas they are more easily able to control the sound.

1) Chest Tone.

For the lower third to lower half of the voice range the main resonating area is the chest. This is the easiest kind of tone to produce for it is produced like the speaking tone.

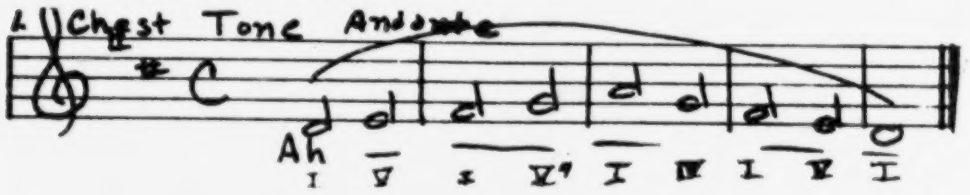
2) Mouth Tone.

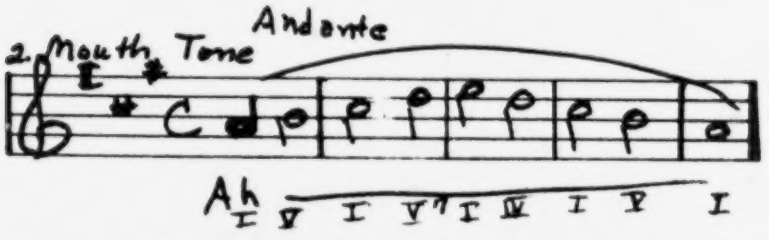
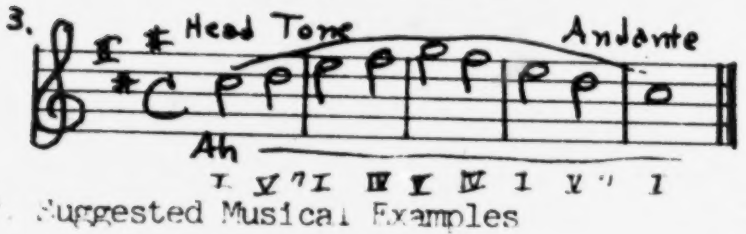
For singing in the middle range of the voice the resonance focus shifts to the mouth. The main thing to remember about producing a good mouth tone is to keep the mouth, tongue and throat relaxed and the tone focused forward in the mouth.

(3) Head Tone.

The higher notes of the range find their resonance concentrated in the head. Falsetto singing is an obvious example of this quality. There must be no forcing of a head tone. Singers must feel the focus of sound around the sinuses, nasal passages and forehead.

C. Preparatory Exercises:





D. Suggested Musical Examples

1. Go Down Moses (Chest tone)

   Key of F minor

2. Clementine (Mouth tone)

   Key of F major

3. Santa Lucia (Head tone)

   Key of B flat major.

4. Blend and Balance of Tone.

   a. Getting a unified quality of sound from all singers is extremely important and must be obtained within each voice section and between sections.

b. Each tone must be produced the same way by all members of the group.

c. Each vowel sound must be spoken the same way by all.

d. There must be an equalization of quantity of tone within and between sections.

Some questions to ask might be:

1. Can you hear one person in any section louder than others?

2. Is one section louder than another?

3. Does a section get lost? Why?

Unit 3. Intonation

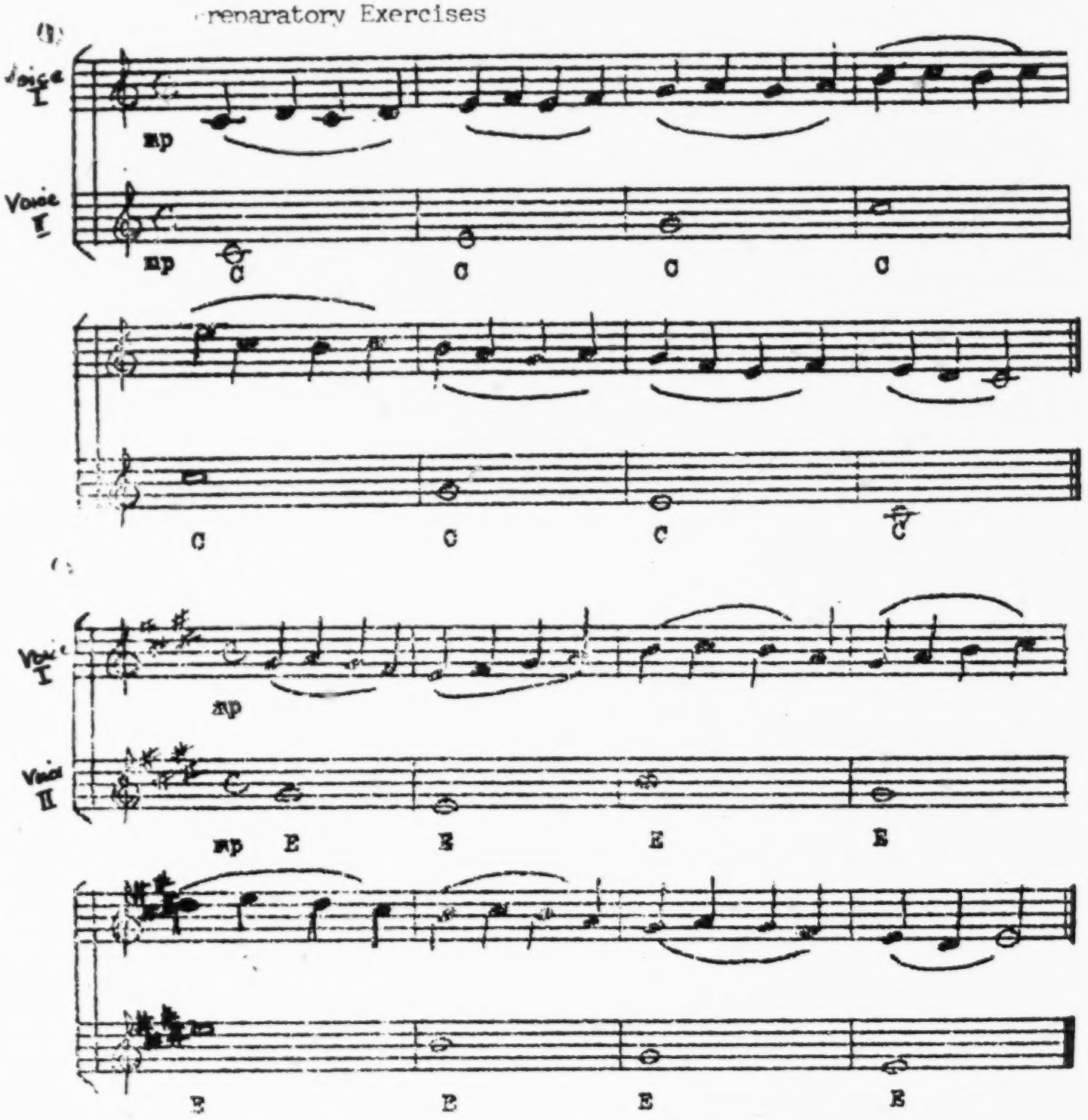
Purpose: To visualize an acceptable tone and pitch, and to reproduce it.

Procedures: (1). Students must understand and demonstrate good intonation. Good intonation means singing or playing a tone on the nose. Almost everyone is aware of a note that is not in tune when listening to music. This ability to hear good or bad intonation is a help in singing with good intonation. Singing in tune is largely a matter of listening to one's pitch and making necessary readjustments. Through practice, the singer becomes increasingly sensitive to intonation and tends to automatically readjust his pitch.

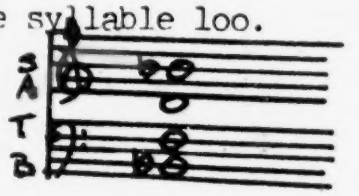
(2) Exercises

The following exercises are designed to develop an awareness of intonation. Singing in tune is largely a matter of attention or listening, so the exercises are planned to force singers

to listen carefully to themselves. To rehearse the following exercises, divide the chorus into two sections. One section will sing the melody line, and the second the counter melody. Because there are frequent dissonances, each section will have to listen to very carefully.

Preparatory Exercises

B. Other helpful suggestions:

I. Since ear training is so important to singing in tune a few minutes of ear training should begin each rehearsal. Exercises which also allow the students to enjoy harmonic choral sound can be used to increase their proficiency in chord tuning.

a) Sound a B flat major chord with the syllable loo.

b) Use a 4-beat measure.

c)On the third beat, alto and tenor move up one-half step, others sustain.

d) On the first beat of the next measure, soprano and bass move up one-half step, as others sustain.

e) The process is continued until all reach the F major chord. Reverse with inner voices moving down one-half step on the third beat of each measure, and the soprano and bass on the first beat until a B flat major chord is once again reached. (Exercise used by Evalyn J. Still, Choral Director, Vandermeulen High School, Port Jefferson, New York.)

II. Singing sustained notes one-half and one step apart, will train the ears of the choir to contemporary atonal sounds. Drill 3-5 minutes daily:

a) Entire ensemble sings a unison pitch on a natural vowel (usually O or Ah).

b) One section moves to a pitch one step below and sustains this against the other sections.

c) Another section moves to a pitch one step above and sustains this against the other two sections.

d) Continue moving sections back to the unison pitch and then away again. Alternate sections.

(Exercise used by Henry E. Busche, Professor of Music, MacMurray College, Jacksonville, Illinois.)

III. Study of intervals and chords will provide an aural awareness of major, minor, augmented, and diminished sounds. The following procedure is designed to improve the clarity, blend, and brilliance of tone when singing a capella.

a) Master the half-step, up and down from a given tonal center (sing neutral syllables or hum).

b)Proceed to the major and minor third - both above and below a given tonal center.

c) Add the perfect 5th and sing major and minor triads, allowing each section an opportunity to sing the root, third and fifth.

d) Add extended dominant harmony (7th, 9th, 11th) and resolve each according to the individual tendencies of each tone.

e) Build longer idiomatic phrasing and cadences.

f) During the rehearsal period, use phrases from the current literature of the choir. This study can enable a choir to sing a series of chords (I,IV,V, etc...), voice it themselves and then harmonize simple melodies.

(Suggested by George E. McKinley, Director of Choral Activities, Wakefield High School, Mass.)

3. Remember most intonation problems comes from poor listening. Good intonation must be developed between voices within the entire section and other sections.

   a. Learn to listen first to yourself and then to the others around you. Match your tone with the given pitch, and maintain accurate pitch throughout the entire piece of music.

   b. A choir that consistently sings flat usually lacks in proper breath support. It is impossible to maintain a steady pitch without a constant pressure of air against the vocal cords.

   c. Faulty voice production is one of the chief causes of flatting. Also a tight, rigid jaw and throat will prevent your singing in tune. A relaxed jaw and a strongly supported abdomen are musts.

   d. Inaccuracy in singing intervals is another chief cause of poor intonation. Think of stretching ascending intervals and shrinking descending intervals. One cause of singing sharp is pushing beyond the comfortable range of vocal production.

B. Vowels

Purpose: 1. To alert the students to vowel singing and the problems that arise when singing vowels.

2. Teach the proper vowel tone production.

Procedure: 1. Background

Vowels are open mouth sounds, easy to sing, which support and produce beautiful tones. A, e, i, o, and u are the basic

vowels and each one has a variety of colors.

For example, A can be: a (hate)

a (bat)

aw (raw)

ah (mark)

A large variety of vowel colors, with subtle differences is available to the chorus. The following consonants have tonal color similar to vowels: ng, m, n, o, l, and z.

2. Basic rules for singing vowels.

   A. Sing the vowel sounds in a word as long as possible without distorting the rhythm of the music. The consonants are merely punctuation between vowel sounds.

   B. In general, sing vowels as they occur in ordinary speech. Occasionally, for a special effect, the pronunciation may be slightly altered.

   C. If several notes of a staccato or accented phrase are sung on one vowel, it is necessary to pronounce the vowel slightly on each note in order to produce the accents desired. This is easier to do if a quiet"h" precedes the vowel.

3. Diphthongs

   A. A diphthong is a sound composed of two consecutive vowels within the same syllable which make a continuous sound. The first vowel is sustained, and the second is added at the very end. For example: in the word night, the vowel sound is a joining of the vowels (a) as in ah and (I) as in

it.

B. Watch for:

1. Distortion or darkening of one of the vowels.
2. Do not omit the second vowel.

C. In every diphthong, the first vowel is the longer and the second vowel added at the very end of the note.

D. There should be no break between the two vowels. After the first vowel has been sustained, it blends into the second. The second vowel is often called a fade or vanish. There must be no obvious contrast between the two vowels, the change from one to the others should be subtle and almost imperceptible as it is in speech.

E. Key diphthongs: (key word)

1. {a i} as in night
2. {ɛ ɪ} " " day
3. {ɔ ɪ} " " boy
4. {a ʊ} " " now
5. {o ʊ} " " no

4. Triphthongs.

A. A triphthong is a sound composed of three consecutive vowel sounds in the same svllable.

B. In singing triphthongs, the first vowel is sustained and the last two vowels are added at the very end. When the triphthong occurs on more than one note the first vowel is sustained on all notes and the last two vowels are added at the very end of the last note.

C. Key triphthongs:

1. {aɪə} as in ire.
2. {aʊə} as in our.

UNIT 4. Diction

A. Introduction

1. Diction involves the two elements of speech - consonants and vowels. The vowel gives body to the tone and the consonant gives meaning, strength and structure.
2. Good diction in choral singing is important so the words of a piece can be easily understood. Clear and crisp pronunciation gives precision to the rhythms of the music and the vowels enrich the singing by a wide variety of tone colors.
3. There are two general rules for diction:

a) Sing the words with the sounds and style of accepted oral speech.

b) Exaggerate the pronunciation slightly to make it more clear. Since a chorus involves many people the diction may become "muddy". Therefore, this slight exaggerating of diction will help to create an overall effect of clarity.

Note: Exaggeration does not mean changing the style of speech, rather to make it more pronounced.

For example: In reading the line

" Oh, how lovely is evening " ,

we might best sing it

" O-wuh ha-oo-w luh-v-ly i-zz the ee-v-nee-ng."

4. Exercises:

Have the chorus speak the following lines with slightly exaggerated pronunciation. Speak the rhythms of the songs from which the words are taken, then sing them:

a) Oh say can you see, by the dawn's early light.
(Star Spangled Banner)

b) My country'tis of thee, sweet land of liberty.
(America)

c) Jingle bells, jingle bells, jingle all the way.
(Jingle Bells)

d) Silent night, holy night, All is calm, all is bright.
(Silent Night)

C. Consonants

Purpose: 1. To make the student aware of consonants and the proper approach to them in singing.

2. To give the student practice in consonants to make him musically understandable.

Procedure:

1. Background

a) Consonants are of two kinds; voiceless and voiced. A voiceless consonant is one that can be whispered, a a voiced consonant as one that cannot be whispered. A voiceless consonant (for example: t,f,p,) requires an audible blowing of air but no vocalized sound instead of the blowing of air.

b) For each voiceless consonant except h, there is a

4. Exercises:

Have the chorus speak the following lines with slightly exaggerated pronunciation. Speak the rhythms of the songs from which the words are taken, then sing them:

a) Oh say can you see, by the dawn's early light.
(Star Spangled Banner)

b) My country'tis of thee, sweet land of liberty.
(America)

c) Jingle bells, jingle bells, jingle all the way.
(Jingle Bells)

d) Silent night, holy night, All is calm, all is bright.
(Silent Night)

C. Consonants

Purpose: 1. To make the student aware of consonants and the proper approach to them in singing.

2. To give the student practice in consonants to make him musically understandable.

Procedure:

1. Background

a) Consonants are of two kinds; voiceless and voiced. A voiceless consonant is one that can be whispered, a a voiced consonant as one that cannot be whispered. A voiceless consonant (for example: t,f,p,) requires an audible blowing of air but no vocalized sound instead of the blowing of air.

b) For each voiceless consonant excent h, there is a

corresponding voiced consonant, and the same position of the speech organs (lips, tongue, etc.) is used for each of the two consonants in any pair.

Voiceless	Voiced
t	d
f	v
p	b
k	g (as in go)
th (as in with)	th (as in thine)
s	z
sh	s (as in measure)
ch	j,g (as in George)
wh	w
h	(no partner)
(no partner)	r

It is highly important that the voiceless and voiced consonants not be interchanged (d for t, f for v, etc.) for this results in a change of meaning (dime for time, five for vive, etc.)

c) In addition to the parts of consonants given above, there are voiced consonants that do not have a corresponding voiceless sound.

Voiced consonants that sometimes have a vowel quality:

r	n
y	ng (as in sing)
m	l

d) Voiceless consonants in singing.

Some singers fear that aspiration of the voiceless consonants will rob them of their breath support and they are reluctant to aspirate these consonants sufficiently.

Do not hesitate to blow enough air. These consonants do not use up the breath needed for singing. Adequate aspiration of a voiceless consonant requires an infinitesimal quantity of breath. The air that is expelled is merely the residual air and should be expelled only from the mouth.

Try the following experiment:

Exhale beyond the normal limits until the lungs feel empty. Pronounce "t" with an audible puff of air. It can be done easily for there is still enough air in the lungs and mouth to make this aspirate sound. Try the same experiment with f,p,b,s,sh,ch, and voiceless th. It can be done with all of them. In fact, a voiceless consonant at the end of a long sustained phrase is most helpful. If you find that you are growing short of breath it is encouraging to know that you will be able to articulate the voiceless final consonant without allowing your audience to become aware of your predicament.

2. Rules for singing consonants:

a) When consonants begin a word, sing them (make them sound) <u>on</u> the beat not slightly after the beat.

b) Prepare explodent consonants, like "ch", "wh", "br", etc., slightly before the beat (followed immediately by the vowel in the word).

c) Remember that consonants are basically an explosive kind of sound. They should be short and clipped to be effective.

d)Articulate near the front of the mouth for ease and clarity.

e) Pronounce all consonants. Take special care to do this with double consonants, like "had done".(This could sound like "hadone".)

f) Take special care to pronounce final consonants.

UNIT 4: SUMMARY

The teachers and students alike may find the subject of diction and its many aspects overwhelming.

Here is the phonetic alphabet which may aid in the study of diction. The study of this alphabet is one of convenience. For instance in the sentence, "Mary, a baby, has a tall father," there are six pronunciations of the letter "a". Therefore, we cannot speak of the"sound of a" because no one would know which sound we had in mind. In the sentence, "With each breath, my yearning heart bears great fear," we find seven pronunciations of "ea". It would be cumbersome to be obliged to say "as in" every time we wished to designate a sound. The phonetic alphabet is a device in which each sound is represented by a symbol regardless of the spelling. There is no need to memorize all of the symbols, but they may be used as reference.

The symbols used are a part of the International Phonetic Alphabet, devised in Continental Europe. Any English sound that also appears in French of German is represented by the same symbol.

It is recommended that each chorus teacher have a copy of The Singer's Manual of English Diction, by Madeleine Marshall, G. Schirmer Inc., New York. This book not only helps in answering any questions on pronunciation, but also gives suggestions on how to correct pronunciation and diction problems.

VOWELS

Symbols for reference only

PURE		DIPHTHONGS		TRIPHTHONGS	
Symbol	Key Word	Symbol	Key Word	Symbol	Key Word
(ɑ)	father	(ɑI)	night	(ɑIə)	ire
(ɛ)	wed	(ɛI)	day	(ɑUə)	our
(ɪ)	it	(ɔI)	boy		
(i)	me	(ɑU)	now		
(æ)	cat	(oU)	no		
(u)	too		in schwa		
(ʊ)	full	(ɛə)	air		
(o)	obey	(ɪə)	ear		
(ɔ)	warm	(ɔə)	ore		
(ɜ)	learn	(ʊə)	sure		
(ʌ)	up				
(ə)	sofa (unstressed neutral vowel)				

CONSONANTS

Symbol	Key Word	Symbol	Key Word
(ŋ)	sing	(ʃ)	vision
(ð)	then	(dʒ)	George (soft G) joy
(θ)	thin	(ʃ)	she
(hw)	when	(ʧ)	choose
(j)	you		

Unit 5 - Review of Staff Notation

A. Staff Notation

Purpose: To review staff notation and ensure that each student has a thorough knowledge of notation and is able to use it properly.

Procedure:

1. Give a short test to identify:
   a) Bass clef - F clef
   b) Treble clef - G clef
   c) Notes
   d) Rests
   e) Bar line (double and single)
   f) Repeat signs
   g) Names of the notes of both lines and spaces in both clefs.
   h) Meter signature
   i) Measure
   j) Staff
2. Students should score 95% on this test.

3. These tests will indicate the amount of review needed.

4. Perhaps a note tree will enable the students to see the relationship of one note to another.

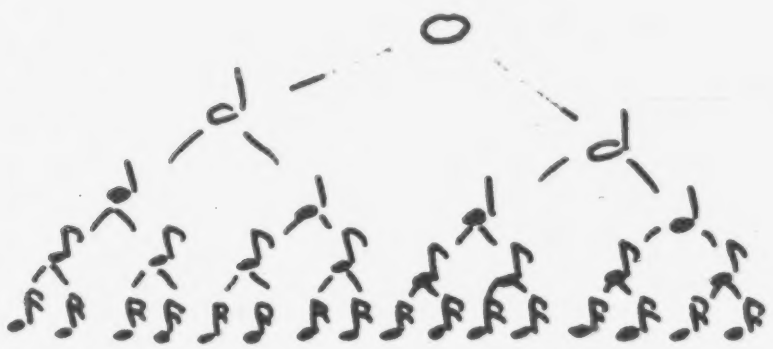
Whole

Half

Quarter

Eighth

Sixteenth



Other possibilities for review: rests, bar lines, repeats, names of notes, meter signatures, measures, and use work sheets and tests from the music currently being studied.

B. Musical Terms

Purpose:

1. To review and teach musical terms important to choral singing.

2. Students will give evidence of their understanding by their performance.

Procedure: Introduction

Each chorus teacher will decide how to approach notation, either from an overall study or to learn from the music studied.

1. Dynamics

a) Dynamics in music refers to the degrees of loudness and softness.

1) ff - fortissimo, very loud

2) f - forte, loud

3) mf - mezzo forte, medium loud

4) mp - mezzo piano, medium soft

5) p - piano, soft

6) pp - pianissimo, very soft

b) The director decides how loud or soft f or p should be. These dynamics may even be different for different pieces, largely determined by

1) The character and spirit of the music.

2) The character of the words.

3) The dynamics must lend character and contrast.

c) Some dynamic markings indicate the volume is to grow or subside:

1) Crescendo - a gradual increase in loudness.

Indicated by < or cres.

2) Diminuendo or decrescendo, a gradual decrease in loudness indicated by > or dim, or dimin.

d) Three other dynamics terms are found in choral music.

1) Sotto voice - sing very softly in almost an undertone, as if murmuring to one's self.

2) Mezzo voce - sing with "half a voice", in other words softly and without full intensity.

3) Sforzando - sf or sfz - sudden accent.

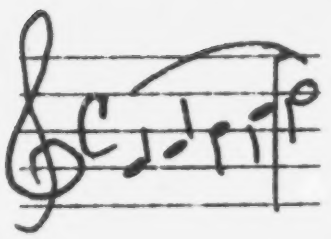
e) Practice in dynamics should come from the literature being sung at the time.

2. Phrasing.

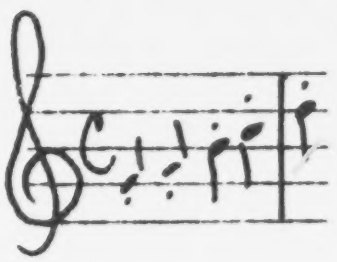
a) Music phrasing is closely related to dynamics. To shape a phrase vary the intensity of tone to bring out the melody line. This is what we do in speaking to give meaning to a thought. Speaking in monotones sounds meaningless and

singing without phrasing is unmusical.

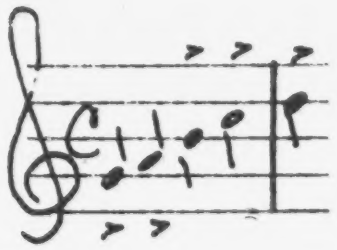
b) The director determines the phrasing of a composition, for it is impossible for the composer to indicate the infinite subtleties that can be given to a musical line. Phrasing is based upon the composer's dynamic markings and the performer's interpretation.

1) 

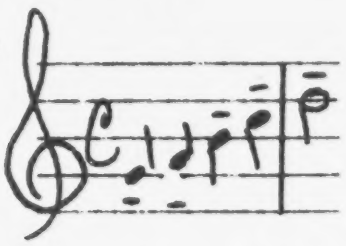
Legato (indicated by the long slur over the notes). The notes under the slur should be sung smoothly, as one musical thought, with no accents to break up the line.

2) 

Staccato (indicated by the dots over or under the notes). Each staccato note will be short and slightly accented . (♩ will actually be sung ♩)

3) 

Marcato (indicated either by the accent sign or by the word marcato). Each note is attacked with a strong impulse.

4) 

Tenuto (indicated by the line under or over the note or by the word tenuto). Each note is sustained for its full time value.

5) Rallentando or Ritard: The tempo of the music gradually slows down.

6) Accelerando: The tempo of the music gradually quickens.

7) A Tempo: Return to the Original tempo.

8) Dolce: Sweetly, gently.

9) Cantabile: With a singing quality.

10) Permata: 𝄐 Hold (length determined by performer)

11) D.C.: Da Capo: Return to the beginning.

12) ❩ : Breath indication.

3. Rhythm

a) Rhythm is the first essential of melody, giving it recurring accents.

1) Its beat divides music into units.

2) Notes of different lengths give the music variety and interest.

b) Rhythm involves three things:

1) Meter - how the beats are organized (2/4, 3/4, 4/4, etc.)

2) Tempo - how fast or slow the music goes.

3) Rhythmic arrangement of the notes.

c) Meter: The most common meters found in choral music are:

2/4 3/4 4/4 6/8 2/2

d) Tempo

1) Tempos in choral music range from lento (slow) to presto.

In determining the tempo for a piece, consider these things:

a) The composer's indication of tempo.

b) At what tempo does the music sound best and feel natural.

c) Can all the notes - long and short - be sung clearly and with control at this tempo ?

d) Does the music catch the mood or feeling you believe the composer intended, when sung at this tempo ?

2) Tempo Markings

a) Grave - very slow

b) Largo - slow and broad

c) Adagio - slowly

d) Lento - slow and graceful

e) Andante - Walking tempo

f) Moderato - moderately

g) Allegro - fast, lively

h) Presto - very fast.

e) Rhythms

The most common rhythms you will find in choral music will be combinations of these types of notes:

1)

2)

3)

4)

5)

And dotted rhythms such as:

1)

2)

3)

f) The students will become familiar with these rhythms.

g) Rhythm in Singing:

To develop clean, concise choral singing, the group must feel the beat of the music together.

h) Preparatory Exercises:

These exercises will help a group of singers to feel the beat:

1) Have the entire chorus clap to the beats at the following tempos:

a) Slow (♩ = 60)

b) Moderate (♩ = 90)

c) Fast (♩ = 120)

Continue each exercise until the chorus is sure of the various tempi.

2) Practice the following rhythms.

a) 4/4 1 2 3 4 | 1 2 3 4 etc.

b) 3/3 1 2 3 | 1 2 3 etc.

3) Divide the chorus into two parts and clap as follows:

a) 4/4 1 2 - - | 1 2 - - | ~~etc~~.

- - 3 4 | - - 3 4 | etc.

b) 4/4 1 - - 4 | 1 - - 4 | etc.

- 2 3 - | - 2 3 - | etc.

c) 4/4 1 - - - | 1 - - - | etc.

- 2 3 4 | - 2 3 4 | etc.

4) Attacks and releases

a) Precision in attacks and releases is essential to achieve brilliant choral singing.

b) The singers must feel the rhythm together.

c) Strike the attack firmly and cleanly and without scooping.

d) Release final notes with precision. Sustain the intensity of the last note until the precise moment of cut-off.

5) Blend

The goal is to achieve a unified quality of sound from all singers.

a) This uniformity must be obtained within each voice section and between voice sections. Each must subdue personal vocal qualities sufficiently to achieve blend and balance.

b)Suggestions

1) Each tone must be produced the same way by each singer.

2) The vowel sounds must be spoken alike.

3) Work for uniformity of quality.

6) Balance - equal quantity and quality of tone within and between sections.

a) This means equality of intensity and dynamic level between the members of each section and between sections.

b) To achieve balance:

1) Do you hear one person above others in any section ?

2) Do you hear one section over other sections ?

3) Does one section get lost ?

4) Do you hear all the voices in each section equally well ?

5) Do you hear all parts of each chord equally well ?

STAFF REVIEW

Cadence - Complete and Incomplete

Purpose : Students will recognize complete and incomplete cadences.

Procedures:

1) Locate phrases which are exactly alike.

Refer to the song "Clementine" in the key of G Major.
(first - A, second - B, third - A, and fourth - B)

Check key signature (G Major)

Study the notation.

Class sings the song.

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Note: Cadence means the close or the end of a phrase

Complete cadence occurs when any phrase ends or closes on the key note.

An incomplete cadence occurs when a phrase ends on a tone other than a key tone.

2) Questions

What is the key note ? (G) The cadence is incomplete if the phrase ends on a note other than G.

Are the cadences of the A phrases complete incomplete ? (Incomplete - the last note is A)

Are the cadences of the B phrases complete or incomplete ? (Complete - the last note is G)

3. Use songs with a variety of phrase patterns for similar analysis.

Reference: A New Introduction to Music: Level Three

Unit 6

A. Find the Missing Key Signatures

Purpose:

1. To focus attention on key signatures.
2. To develop an awareness of the function of key signatures and accidentals.

Procedures:

1. Sharps or flats placed to the right of the clef sign indicate

.. Place on the board several key signatures.

3. Questions:

   Which key contains no sharps or flats ? (C major)

   Which one has an F sharp ? (G major, etc)

4. Students will locate notes that are either sharp or flat and name them.

5. Key signatures are placed on the staff to establish tonality and obviate writing accidentals.

6. Daily drill on names of keys.

7. Play songs without a key signature. Students will determine the proper signature.

Note Reference: A New Introduction to Music, Dr. Howard A. Doolin.

B. Intervals

Purpose:

1. To focus attention on intervals.

2. To develop a skill in notating and aural recognition of intervals.

Procedures:

1. The difference in pitch between two sounds is known as an interval.

2. Place a scale on the board:

   Ex. C Major

   W= Whole step

   H= Half step

   w w h w w w h
   1 2 3 4 5 6 7 8

3. Students will sing scales thinking of half step intervals between 3 & 4 and 7 & 8.
4. Use of a piano key board chart helps students to see the intervals.
5. Explain:
   a) There are intervals other than half and whole steps.
   b) The starting note (or tonic) is number one, the last note (or octave) is number eight, and the scale steps run from one to eight.
   c) Exercises:
      Students will sing scales using the numbers one to eight.
   d) Practice singing all intervals. Any interval giving difficulty in choral music is used for drill.
      Practice them separately and then in context.
8. Students will notate different intervals on staff paper.

Unit 7

Chromatic Scale

Purpose:

1. To develop skill in performing, notating and hearing chromatic passages and scales.

Procedures:

1. Any mode or scale has a definite way in which tones are organized from one tone to another beginning and ending on the same letter name.
2. A chromatic scale consists of half tones.

3. Place a chromatic scale on the board. Students will read the names of the notes contained in a chromatic scale.
4. Students will write a chromatic scale.
5. Students will sing a chromatic scale after and hearing it played on the piano.
6. Students will hear, sing and notate ascending and descending chromatic scales.
7. Sharps are used in the ascending chromatic scale because they raise the tone and flats are used in the descending chromatic scale because they lower a tone.
8. Students will find chromatic passages in the music they are studying at the same time of this lesson.

   Example:

   a. The second soprano part, p. 13, first staff of "Aura Lee" found in: More Tunetime for Teentime, contains an ascending and descending chromatic passage.

   b. The first measure of the first, second and third staffs of the harmony part of "Tell Me Why", p. 32, A New Introduction to Music, Level Three, also contains a chromatic passage.

Note Reference: A New Introduction to Music, Level Three: Modes and Form.

Unit 8

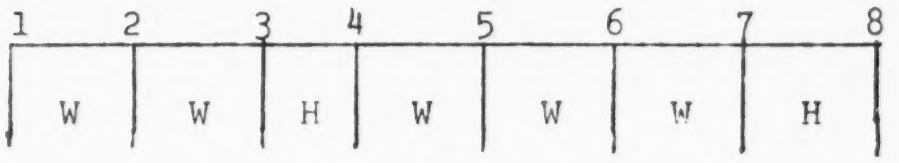
Major Scale

Purpose:

To develop skill in hearing, notating, and performing major scale patterns.

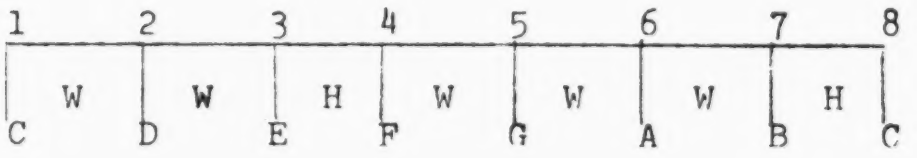
Procedures:

1. A diagram of the structure of a major scale will be placed on the board showing the whole-tone and half-tone organization.



W= Whole step H= Half step

2. Write the letter names for the notes in any major scale as:



Note that the organization of whole steps and half steps is the same in every major key.

3. Students will learn the key signatures for all the major keys.
4. Students will notate and sing each of the major scales.
5. Referring to the music in the chorus folder at the time, students will determine if the songs are in the major or or minor mode and the what the keys are.

Note Reference: A New Introduction to Music Level Three.

Unit 9

Minor Scale

Purpose:

1. To develop skill in hearing, notating, and performing natural and melodic minor scale patterns.
2. To develop the concept of major-minor key relationships.

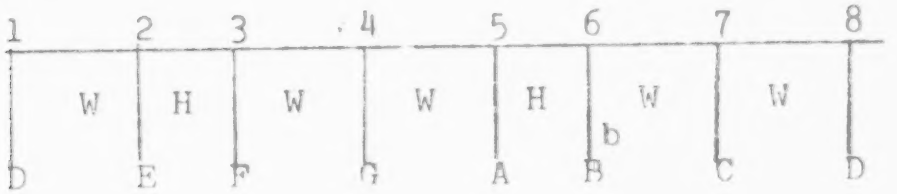
Procedures:

1. The key of d minor has the same key signature as the key of F major.

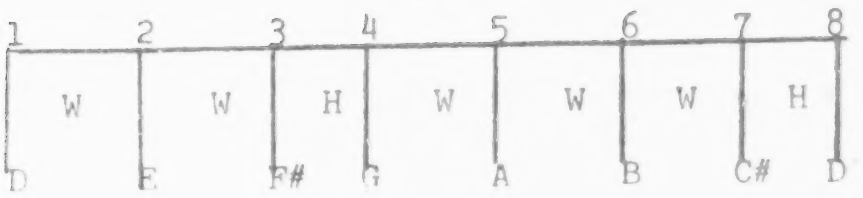
   Refer to p. 33. A New Introduction to Music, Level Three.

2. Play the d minor scale on the piano.
3. Write the d minor scale on the board.
4. Sing the d minor scale on a neutral syllable.
5. Compare the whole-tone and half-tone organization of a major scale and a minor scale.

d minor



D Major



W= Whole step H= Half step.

6. The key of a minor has the same key signature as the key of C major. What will the tones in the a minor scale be? (A B C D E F G A) This is called the Natural Minor Scale.

7. Another form of the minor scale is called the melodic minor scale. The ascending melodic minor scale raises the sixth and seventh degrees of the scale. A minor ascending melodic form would be spelled:

   A B C D E F# G# A.

8. Refer to "Go Down Moses", p. 35 A New Introduction To Music, Level Three. Notice that all of the G sharps are in an upward motion in the melody and in the last phrase there is a downward motion in the melody. Here the G is natural.

9. Each major key has a corresponding minor key. three half-steps below the given major key. Students will name relative minor keys for each major key. Refer to p.46 BELWIN CHORUS BUILDER for examples of related major and minor keys.

Unit 10

Pentatonic Scale

Purpose:

To acquaint the student with the concept of the pentatonic mode and its use in musical composition.

Procedures:

1. Penta means five; - tonic -means tone.

   The pentatonic scale is a five-tone scale.

2. Play only the black keys on the piano. This is a pentatonic scale. What is the organization of whole and half-steps?

3. Play a pentatonic scale on the piano saying the names of the notes as they are played.

   Db Eb Gb Ab Bb.

4. If you were to start a pentatonic scale on D instead of D flat, what tones would you use ?

   D E G A B

5. Students will sing the pentatonic scale on a neutral syllable.

6. Refer to p. 37 in A New Introduction to Music, Level 3 Look at the notation for "The Old Brass Wagon" and compare the notes in the melody with the notes in the pentatonic scale (in No. 4 above) starting on D. This is a five-tone melody or a pentatonic scale.

7. Other songs in the pentatonic mode are:

   a. "Riddle Song"

   b. "Lonesome Valley"

Note: Reference, A New Introduction To Music Level Three.

Unit 11

Forms

Purpose:

Student will learn to identify two-part, three-part, and canonic forms in music.

Procedure:

1. Two-part form.
   a. Play a simple song, "Merrily We Roll Along". Notate it on the board if copies are not available, p. 12 A New Introduction to Music Level Three.
   b. The first phrase will be called A and if the next one is different, it will be called B.
   c. Students discover that this song has only two phrases "A" and "B", thus, two-part form.
   d. Study "He Leadeth Me" , p. 28, More Tunetime for Teentime. AABB form.
2. Three-part form.
   a. Patterns are formed in a song by a repetition of phrases which, in turn, creates the form of the song. The most familiar form is the ABA form in which the first phrase, A, is generally repeated. A new melody called B appears and the song concludes by repeating the A phrase.
   b. Play such songs as the following. Students will indicate the form of each.
      1) "Good By, Old Paint"
      2) "Blue Bells of Scotland"
      3) "Slumber Song"

c. Relate this study to music being sung at the time.

3. Canonic song form.

a. Canonic form is a strict type of composition coming from the Greek word for law or order. Each phrase heard in the leading part or voice is repeated almost immediately in another imitating voice throughout the length of the work. The most popular form of a canon is the round. in which each voice enters in succession repeating the same melody.

b. Students will suggest a song to fit the above description.

1) "Row, Row, Row Your Boat"

2) "Are You Sleeping", etc.

Unit 12

Physical and Vocal Development - The Changing Voice

Purpose:

To inform teachers of physical and vocal change.

Particularly in the seventh and eighth grades the girls are often physically and mentally more mature than the boys. This condition exists to some degree throughout high school, although boys tend to catch up. Individual variations are striking, especially in junior high school. Differences in height of a foot or more are not uncommon. Because growth often occurs rapidly, especially in boys, there is a tendency towards physical awkwardness and a limited level of endurance.

Less understood are the changes that occur in the voice. When the boy reaches puberty, the voice box enlarges to about twice its former size. Because the vocal chords double in length, the pitch of the voice drops about an octave. The change in boys' voices may take place in any grade from sixth on. However, more boys experience voice change at thirteen years of age than at any other. In most cases,the voice change occurs simultaneously with other body maturation. With the change in the size of the vocal apparatus the boy experiences difficulty in regaining muscular conrol over the voice. He is even more awkward vocally than he is in other physical movements. In a real sense, he must learn to use his voice all over again. Hence the changing voice is marked by instability and inconsistency; some boys, for a period of a month or two, can sing either tenor or bass parts with equal ease, and some find singing any range very difficult.

The teacher needs to be alert during each class for signs that boys are having difficulty in singing their parts. If they appear to experience physical difficulty they should be placed on a part that they can sing and should not be forced to wait for a traditional voice test. Boys' voices during the junior high school years can be classified as follows:

First Soprano: The quality is clear and almost flute-like. If the boy has been singing during his elementary school years the quality will improve up to the time of his voice change. The most beautiful quality in boys' voices is frequently heard in the few months preceding the change. The range of this voice is up to F and G above the treble staff. This voice will float up to high tones with ease. 47

Second Soprano: The quality is much the same as the soprano. The vocal cords are starting to thicken and voice is less light and clear. The range is generally up to fourth - line D or fourth - space E on the treble staff.

Alto: This quality is pleasant and mellow and is definitely in the process of a developmental change. The range is generally from the A below the treble staff to C or fourth - line D on the treble staff.

Alto - Tenor: The quality is full and rich. The range is very limited. There are many boys who during this period have only four or five tones that can be sung with ease. Most unison songs are out of the question for many of the boys in the class because of this limited range. The only solution to this problem is the use of part-songs.

Cambiata: This term is peculiar to the junior high school music vocabulary. At first glance cambiata and alto-tenor appear to describe the same technique for handling the young adolescent tenor voice, However, cambiata parts often extend higher than do the usual alto-tenor parts. The cambiata is really a low alto part and is not appropriate for the true tenors we are concerned with here unless these tenors are trained to sing falsetto.

Bass: The quality of the boys' voices in this category is often heavy and the range is limited. The range will increase as the boy grows, develops, and sings. A boy in this category generally sings with ease from second - space C to middle C on the bass staff. This range limits the type and number of songs that can be used in the class. Such activities as singing improvised roots to the harmony are rewarding experiences for these boys.

There are six rules to follow when dealing with the boys' changing voice:

1. Take a positive approach to boys with changing voices. Help them understand what is happening to their voices. More important, let them know that this change can add new tones and color to the music sung. Talk in terms of progress. "Doug, let's see, according to my records you could sing from C up to G two weeks ago. Today you got up to A, and with quality, too, so you're improving. Keep it up."

2. Never allow a class to ridicule the singing efforts of a boy in the throes of change. Although they may pretend unconcern, boys at this age are extremely sensitive about their new-found masculinity, and one bad experience can cause a permanent withdrawal from further efforts at singing. Also an effort must be made to build a feeling of mutual assistance, of understanding, of encouragement in the class. Students often reflect the attitudes dispalyed by the teacher.

3. Assign parts in performing groups according to each of the vocal limitations presented in this chapter. It is not necessary to make final decisions as to which method is best. Teachers for whom this problem is especially pertinent will have more than one group containing changing voices. Try for the cambiata in one class, for alto-tenor in another. Only experience can tell what will work in a particular school situation. It may be that one approach works better with ninth grade boys than with seventh graders. The boys' previous musical training amount of time for class meetings, and method of assigning them to choral classes are considerations which affect what the boys can and should sing.

4. Check the range and quality of the boys' voices at least three or four times each year during the period of change. Encourage each boy to ask for an immediate voice change when he feels his range has changed to the point that he is having trouble reaching the notes of his part. The rate and extent of change are highly individual matters, and there is as much variation in voice development as there is in other physical development. Nor is change consistent within the individual. Often there are plateaus, sudden changes, and sometimes inexplicable regressions. By checking and observing the development of each boy's voice a young teacher can learn what voice changes sound like and how they progress. It is impossible to judge range by the boy's speaking voice and physical appearance to a degree. A short conversation with a boy can in most cases give an accurate impression of the general

pitch level of his voice. Heavier facial features, stature, and enlarged larynx usually indicate a maturing voice.

5. Be especially careful in selection of music. Vocal numbers must not consistently violate the tonal limits revealed checking of the boys' voices. Control of the voice is difficult during the voice change. Choose simple music, especially when most of the boys' voices are in the process of change. If a number does not fit the needs of the group do not use it.

6. Stress correct singing, proper breathing, and freedom from tension. The voice can be injured by forcing or straining to reach certain tones or by singing with a blatant quality in an attempt to sound like a male ten years older. Upon occasion a boy may be asked not to sing certain notes, although as a regular practice this kills interest and should be avoided whenever possible.

Girls' voices also change, but because there is no drastic change of pitch, there is no particular vocal problem. Most girls in junior high school have voices which are light and fluty in quality with a limited volume, the result of many factors - muscular immaturity, lack of control and coordination of the breathing muscles, and voice development.

Note: One of the most complete writings on the changing voice is:

Duncan McKenzie's, Training the Boy's Changing Voice.

New Brunswick, N.J.

VIII. RESOURCES FOR PUPILS

Indicated throughout section VII.

IX. RESOURCES FOR TEACHERS

A. Bibliography

1. Doolin, Dr. Howard A. A New Introduction To Music, Level Three: Modes and Form. Park Ridge, Illinois: General Words and Music Co., 1967.

2. Hoffer, Charles R. Teaching Music in the Secondary Schools. Wadsworth Publishing Co. Inc., Belmont, California, 1965.

3. Glenn, McBride, Wilson. Secondary School Music: Philosophy, Theory, and Practice. Englewood Cliffs, New Jersey. Prentice Hall, Inc. 1970.

4. Marshall, Madeleine. The Singer's Manual of English Diction. New York: G. Schirmer, Inc. 1953.

5. Neidig, Kenneth L., Jennings, John W. Choral Director's Guide. New York: Parker Publishing Co., Inc. 1961.

6. Stone, Leonard. Belwin Chorus Builder: Part One: New York: Belwin Inc. 1961.

B. Films

1. Vocal Music. Dade Co. No. 1-04289.

2. Your Voice. Dade Co. No. 1-04291.

C. Source Books

1. Garretson, Robert L. Conducting Choral Music, Second Edition. Allyn and Bacon Inc. Tremont Street, Boston. 1965.

2. Glenn, McBride, Wilson. Secondary School Music: Philosophy, Theory, and Practice. Englewood Cliffs, New Jersey: Prentice Hall Inc., 1970.

3. Green, Elizabeth A.H. The Modern Conductor. Englewood Clif , New Jersey: Prentice Hall Inc., 1964.

4. Machlis, Joseph. The Enjoyment of Music. New York: W,W. Norton and Co. Inc., 1957.

5. Stanton, Royal. The Dynamic Choral Conductor. Water Gap, Pennsylvania: Shawnee Press Inc., 1971.

D. Texts

1. Berger, Melvin. Choral Music in Perspective. New York: Sam Fox Publishing Co. Inc, 1964.

This book is a complete teaching guide for the teaching periods in music history. Containing background and music.

a. Science of Sound

b. Textures

c. Folk Song

d. Renaissance

e. Chorale

f. Baroque

g. Classical

h. Romantic

i. Conterporary

j. Songs

k. Musical Shows

E. Music

Here listed are a few suggestions for Jr. High Chorus. Enough perhaps to give an idea of the type of music and a starting place for those of little experience.

1. Individual Copies:

   a. "Battle Hymn of the Republic", (SATB), arr. Howard E. Akers; Carl Fisher Inc., New York. 1959. Band accompaniment available.

   b. "Born To Be Free", (SATB), arr. Ralph E. Williams; Neil A. Kjos Music Co., Park Ridge, Illinois. 1951. Band accom. available.

   c. "Deck The Hall and All That Jazz". (SATB), arr. Howard Barnett, Alfred Music Co., Inc., 1970.

   d. "He". (SATB), arr. William Simon. Alfs Music Co., Inc, New York, 1954.

   e, "Up With People", arr. Harry Simeon, Shawnee Press Inc. Deleware Water Gap, Pa, 1965.

2. Books

   a. Choral Music For Changing Voices.

      Compiled and arr. by Irvin Cooper, Carl Fisher Inc., New York, 1969.

      No. 0-4785.

   b. Tunetime for Teentime.

      Compiled and arr. by Irvin Cooper, Carl Fisher Inc., New York, 1952

      No. 0-3814.

c. More Tunetime for Teentime.

Compiled and arr. by Irvin Cooper, Carl Fisher Inc.,

New York, 1961.

No. O-228.

Note: * There are student and teacher books.

X. ASSESSMENT

To assess the achievement and learning of the students in Level Three Jr. High School Chorus, both a performing and written test shall be given.

A. Performing Assessment

Either by section, quartet or entire group at the discretion of the director, the student will be graded on the following:

1. Breathing
2. Posture
3. Attacks
4. Releases
5. Rhythm
6. Intonation
7. Vocal Tone
8. Blend
9. Balance
10. Dynamics
11. Phrasing

12. Diction

13. Style

14. Interpretation

15. Stage Conduct

The preceding must be performed to the extent of a satisfactory rating. The student will be graded either:

1. Unsatisfactory

2. Satisfactory

3. Excellent

Students should have an opportunity to evaluate other performing groups on a similar rating chart. Discuss each of the asnects of choral singing, including both strcng and weak points and how each could be improved.

B. Written Assessment

The student will achieve an 80% correct score in order to pass the following assessment.

Level Three - Choral Written Test.

Place all answers on your answer sheet. Do not write on this test booklet.

A. Place on your answer sheet the Letter which corresonds with the correct answer of the questions below. Do not write the words out.

1.-3 Select the title from the list below of the familiar melodies to be played on the piano.

a. "America"

b. "Yankee Doodle"

c. "Joy To The World"

d. "Home On The Range"

Note to the teacher: Play 3 of the 4 given melodies on on the piano.

4=6. Determine if the scales played are:

a. Major

b. Minor

c. Chromatic

Note to the teacher: Play an example of each scale on the piano.

7-8. Determine if the songs heard contain an:

a. Incomplete Cadence

b. Complete Cadence

c. No Cadence

Note to the teacher: Play an example of 2 of the 3 given.

B. Identification of Symbols

Place the proper note, rest or symbol on your answer sheet.

9. Quarter Rest

10. Quarter Note

11. Eighth Note

12 Repeat Sign

13. Treble Clef

14. The symbol meaning loud

15. A Fermata

16. A flat

17. A sharp

18. Half Note

19. The symbol meaning soft

20. Whole Rest

C. Recognition of Keys

21.-24. From the examples on your answer sheet, find do or 1 and put a whole note on the correct line or space and name the key.

D. Key Signatures

25. From the example on your answer sheet, give the correct key signature for the phrase notated.

E. Note Values

26-28. From the examples on your answer sheet find the incorrect measures and cross them out. Some of the measures have too many beats in them, some do not have enough, some are correct.

F. Note Names

On the staffs provided on your answer sheet spell the following words, using whole notes.

29. F A C E

30. F E E D

31. B E D

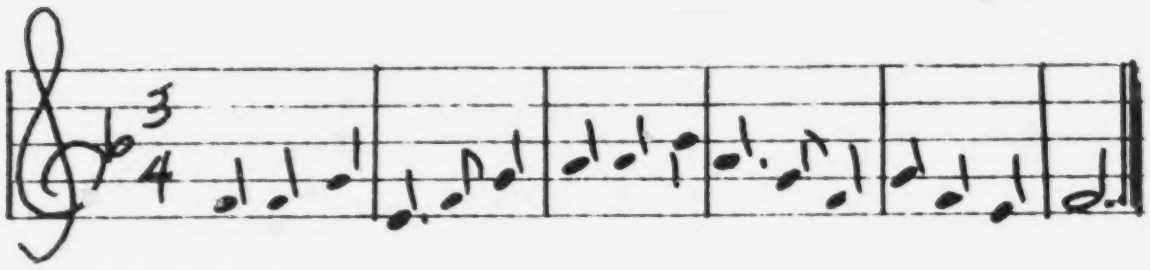
32. C A B

33. C A B B A G E

I. Song Recognition

Match the song and its title by placing the correct answer on your answer sheet. Choose the answer from the list below.

34.



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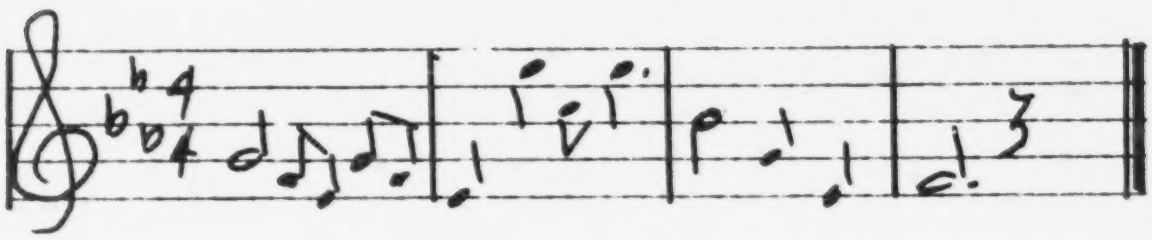

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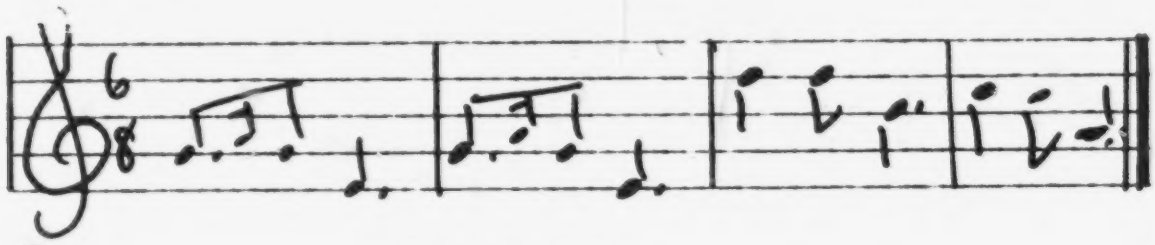

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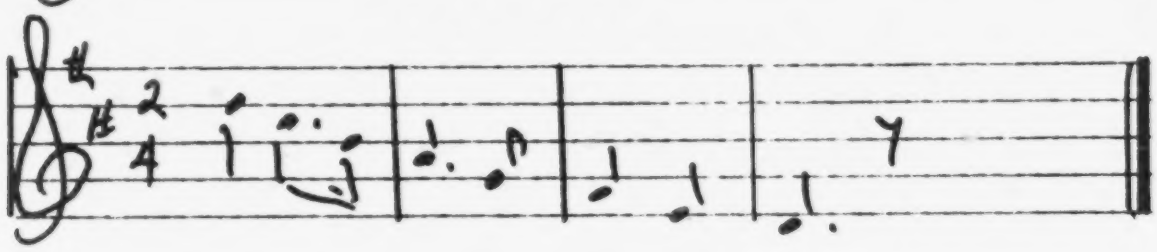


Names of songs to be chosen from:

a. Joy To The World

b. America The Beautiful

c. Swanee River

d. Home On The Range

e. Silent Night

f. Yankee Doodle

g. America

h. Oh! Susanna

H. Form

34.-38. From the three examples played, select the correct form for each example:

a. A B A

b. A B

c. Canonic

Note to the teacher: Play an example of each, such as: "Row, Row, Row Your Boat" - Canonic; "Merrily We Roll Along" - Two-part; and "Good By, Old Paint" - Three-part.

I. Definitions

True or False

Place a T on your answer sheet if the answer is true and an F on your sheet if the answer is false.

42. Grave means to sing very fast.

43. Andante means to sing at a walking tempo, rather slow.

44. The meter of a song tells us how the beats are organized.

45. Rallentando and Accelerando both mean to slow down.

46. A Tenuto marking tells us to sing the song very quickly, skipping over the notes.

47. Lento means to sing slowly.

48. Presto means to sing very fast.

49. A Tempo means to begin a new tempo.

50. Ritard means to gradually slow down.

LEVEL THREE - CHORAL WRITTEN TEST

ANSWER SHEET

A. 1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

B. 9. _____

10. _____

11. _____

12. _____

13. _____

14. _____

15. _____

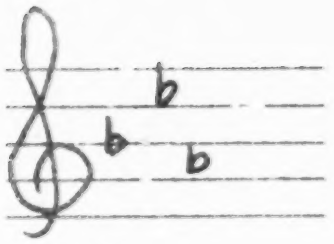
16. _____

17. _____

18. _____

19. _____

20. _____

C. 21. 

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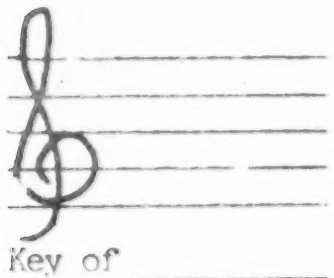
22. 

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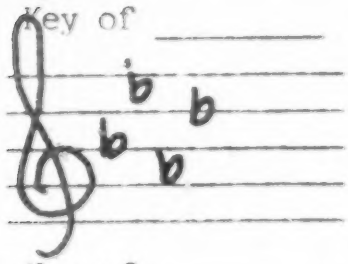
24. 

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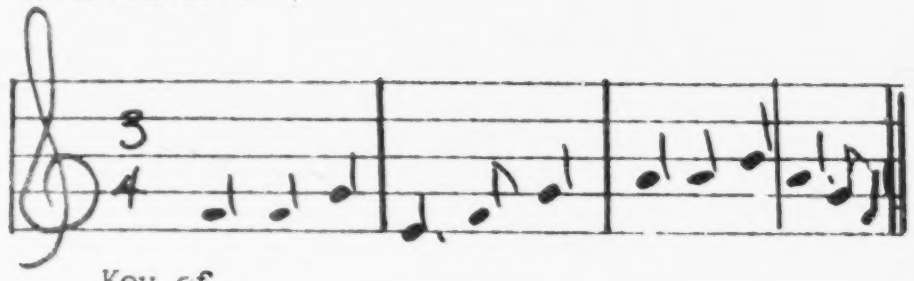
Answer Sheet Continued:

D. 25.



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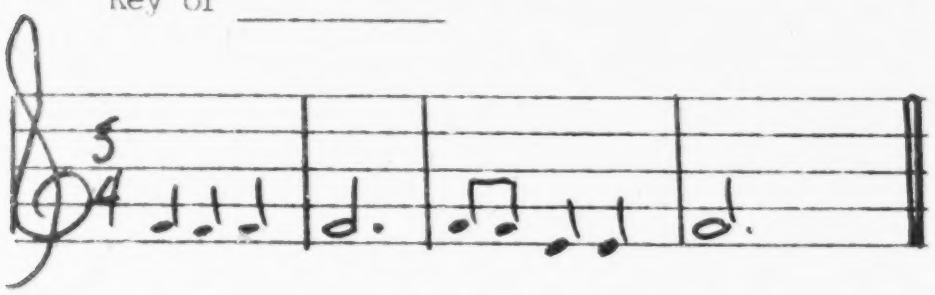
E. 26.



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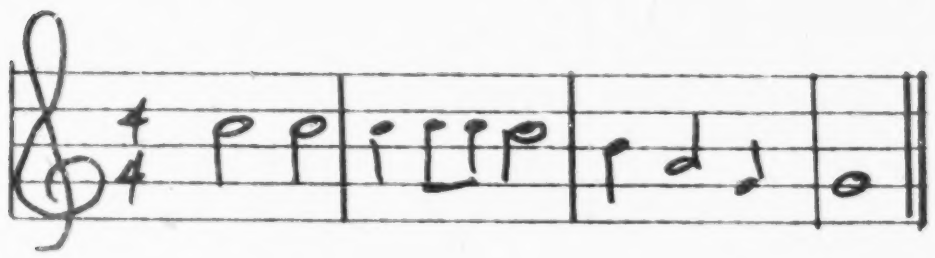
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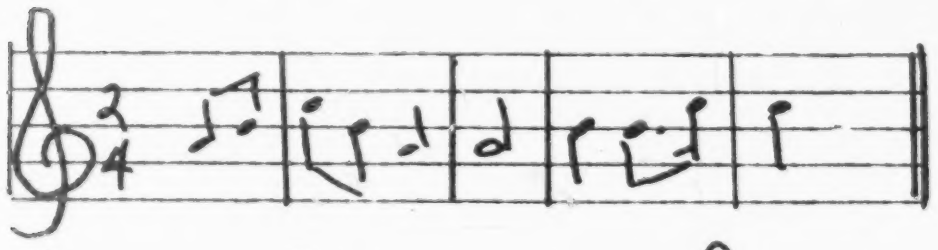
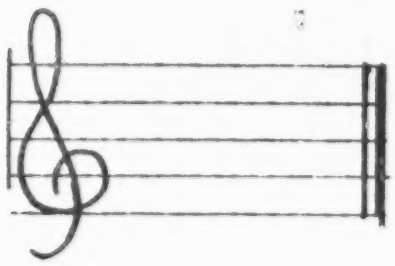


F. 29.



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31.

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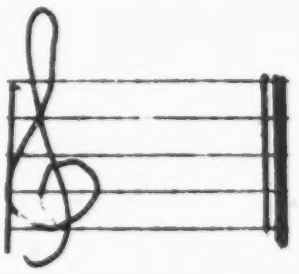

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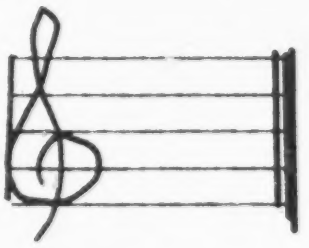

G. 34. _____

35. _____

36. _____

37. _____

38. _____

H. 39. _____

40. _____

41. _____

I. 42. _____

43. _____

44. _____

45. _____

46. _____

47. _____

48. _____

49. _____

50. _____